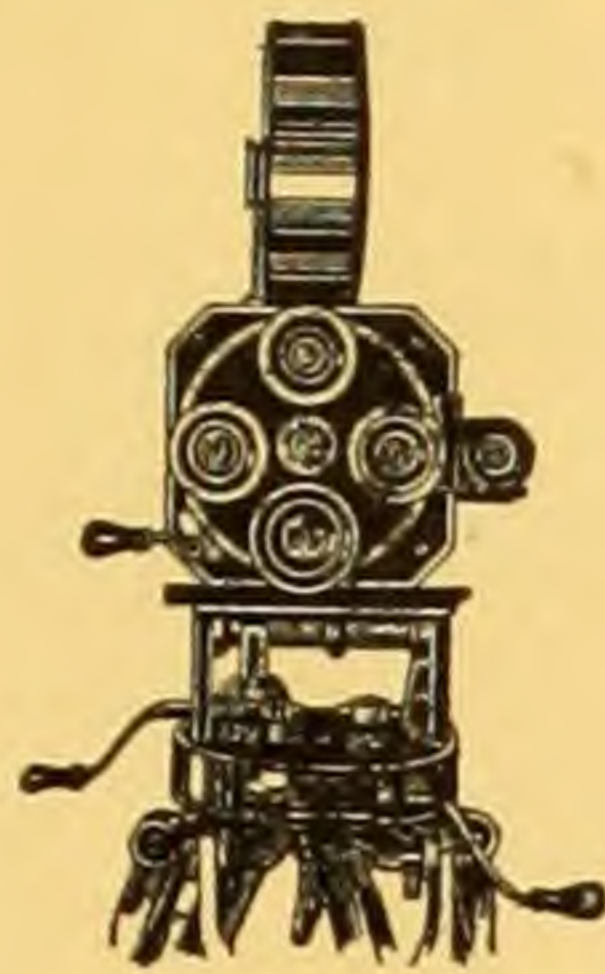


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**April, 1926**

# American Cinematographer

*Published by the American Society of Cinematographers, Inc.*



## **This Month:**



### **Culture and the Cinematographer**

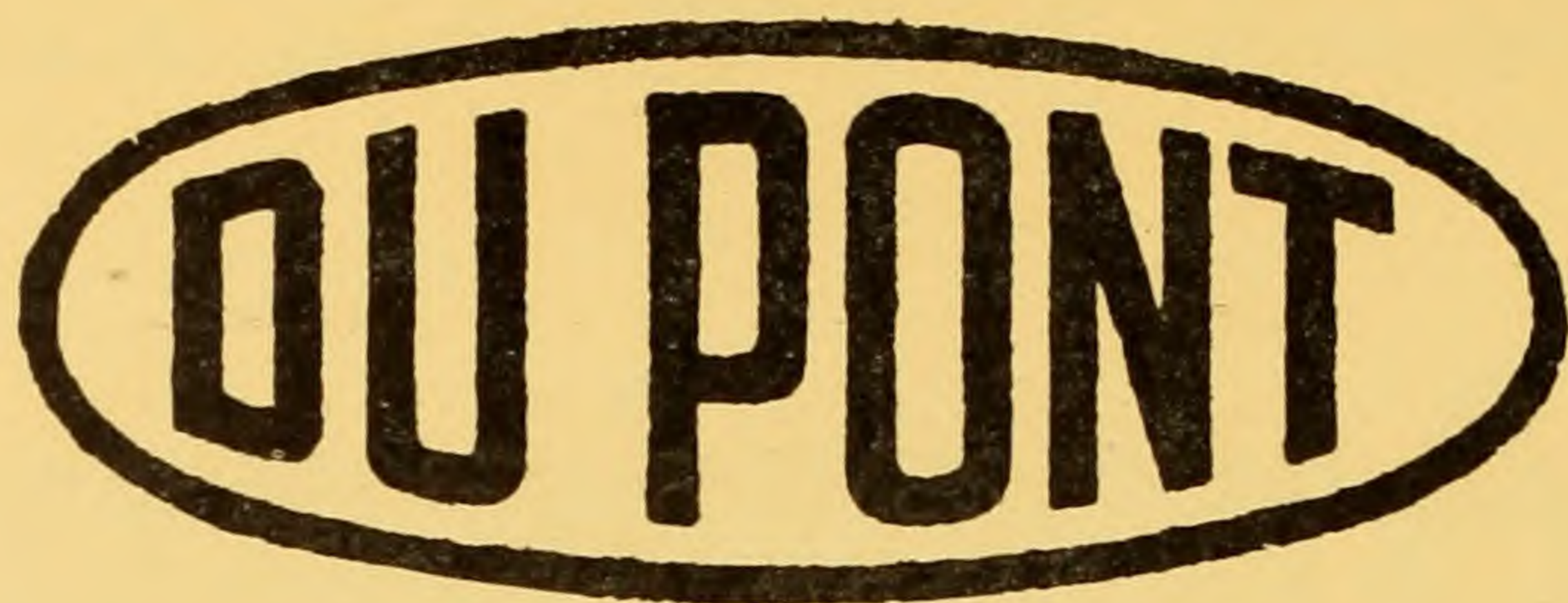
**By T. D'ARCY CORRIGAN, M.A., LL.D. (Dublin),  
Ph.D., Litt.D. (Madrid).**

### **Do Motion Pictures Injure the Eyes?**

**By HERBERT S. MARSHUTZ, A.B., D.O.**

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# American Cinematographer

FOSTER GOSS, *Editor and Business Manager*

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# Amateur Cinematography

¶ (Questions on amateur cinematography will be gladly answered in this department. Inquirers should sign all queries

with correct name and address. Only legitimate questions will be considered. None which

tend to jeopardize general motion picture production by divulging trade secrets will receive attention.)

(The following story was written by the Editor of the AMERICAN CINEMATOGRAPHER especially for the studio section of the EXHIBITORS HERALD, and gives another interesting angle on the use of the amateur cinema camera.)

With numerous well-made amateur motion picture cameras and projectors being marketed throughout the country, it is predicted by those who have closely observed the trend of cinematography that the average motion picture, as displayed by the exhibitor, will be looked to as a matter of student's interest by the general run of theater patrons.

## Wide Distribution

It is believed that the amateur's indulgence in cinematography bids fair to become as widespread as "kodaking," and, with this possibility in the offing, cinematography, as practiced by professional experts, will be naturally sought out for "pointers" by the novices. At the present time, the distribution of the amateur motion picture outfits has reached even the department stores and the neighborhood music shops so that the layman's participation in motion photography is distinctly removed from the plane of speculation. The angle that should interest foresighted exhibitors is to make sure that the prints, as shown by them, approach as near as possible a presentation that is perfect.

## Interested in Cinematography

The public will be more interested in cinematography than ever before. This situation has been coming about for many seasons past, as is indicated by correspondence that has reached the American Society of Cinematographers from every part of the earth. Perhaps a good photographic presentation has meant more to the patron than many exhibitors have realized. Certainly cinematography will be a factor more definite than ever before. Pictures photographed by recognized cinematographers carry, with few exceptions, pictorial merit in the negative, and it should behoove the exhibitor to insist that this merit, through good prints and otherwise, is brought out to the maximum when the film is exhibited on his screen. Good photography, properly projected, is destined to be demanded by even the most lax theater audience.

## Cowling Carries

### Eyemo to India

Herford Tynes Cowling, A. S. C., included an Eyemo in his equipment when he departed for his rapid-fire journey to Kashmir, India, to film the coronation of Sir Hari Singh.

Cowling stated that the cooperation accorded him by the Bell and Howell company, manufacturers of the

Eyemo, was an important factor in the success of his hurried departure, made necessary by the short notice which launched him on his dash around the world.

### Must Prove Self

The fact that the A. S. C. member made this type of camera a part of his photographic paraphernalia is regarded as significant, inasmuch as the exigencies, which are entailed in Cowling's work in going to the most remote parts of the globe, call for cinematographic equipment that must have proved its reliability before ever he can court the risk of taking it with him to rely on under most adverse conditions, such as he unfailingly encounters.

## Eyemo Used on Melford Feature

When "Whispering Smith," a Metropolitan production directed by George Melford, reaches the screen, it is scheduled to contain scenes photographed by a standard, portable motion picture camera of the "amateur" variety.

### Studio Use

Charles G. Clarke, A. S. C., chief cinematographer for Melford on the Metropolitan picture, employed the Eyemo in conjunction with his regular Bell and Howell apparatus. The A. S. C. member filmed John Bowers and other players in the cast with his new camera, and reports that his results were most commendable.



## A. S. C. Member Answers Amateurs

By  
Victor Milner, A. S. C.

Representative Queries  
Reviewed by Noted Professional Cinematographer

A NUMBER of inquiries have been referred to the writer concerning Bell and Howell's "Filmo" outfit which uses the 16mm. type of reversible film. These queries seem to be of a general nature, as is indicated in the fact that they have been less formally put to the writer, when, on several occasions, he has been consulted by those who know that he is a cinematographer by profession for bits of detailed information concerning new "amateur" motion picture outfits.

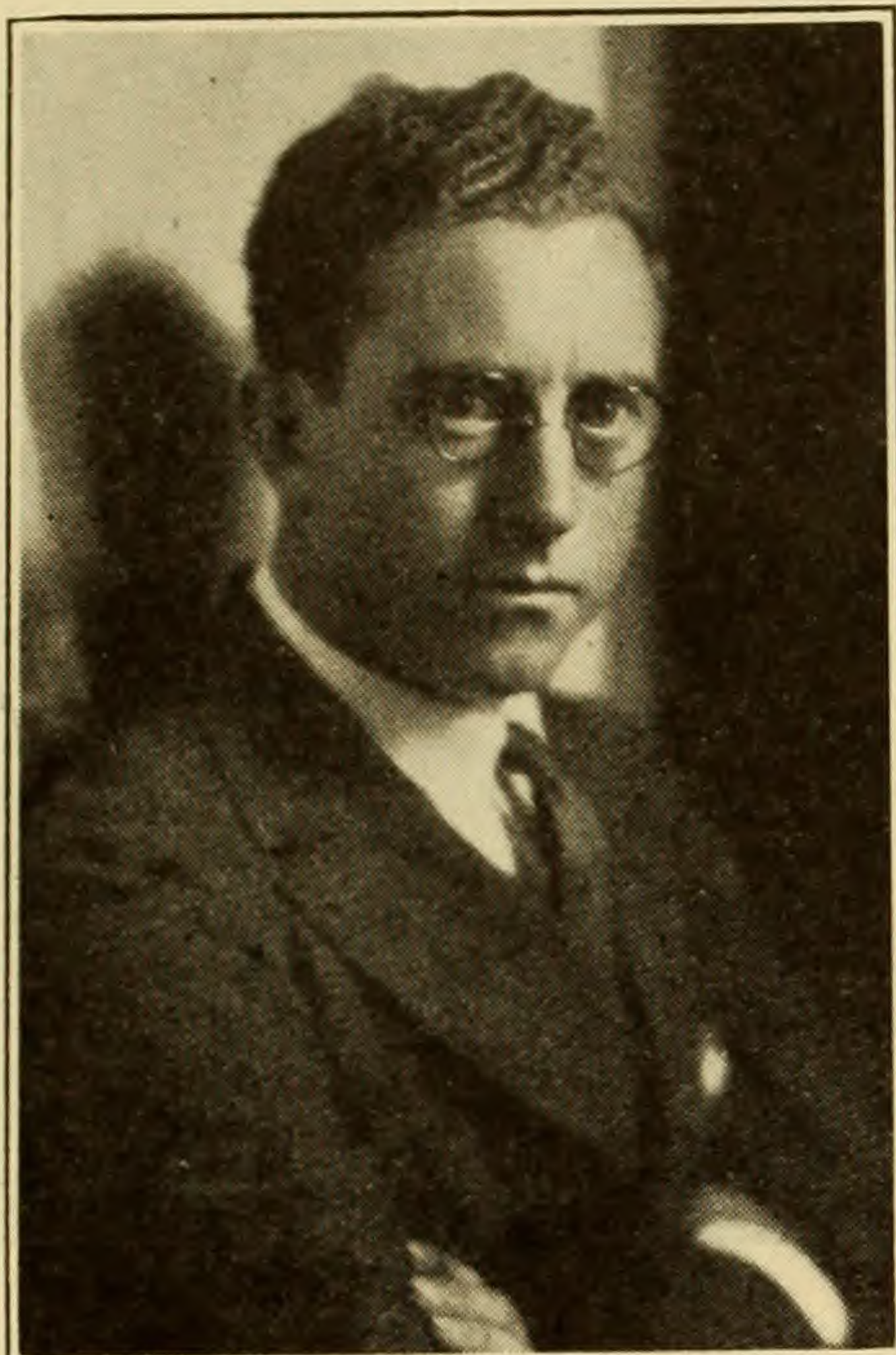
Before going into the nature of these questions, it might be well to observe that the writer has encountered a number of amateur equipment owners who seem to stand in awe of their instruments. For some reason or other, they do not seem to realize that it is possible for the amateur actually to take motion pictures on such a simplified scale. They are prone to make an easy task a hard one. There is no use for excessive "fussing" or awkwardness over these cameras and projectors of reliable manufacture, for they are simplicity itself. However, there are some problems which necessarily must arise, but, by going to the right source, they should be solved with comparatively little difficulty.

There are appended herewith, therefore, a number of representative questions, and the answers thereto:

*"How can I get a close-up with my Filmo?"*

This seems to be a favorite form of query. The amateur naturally wants to emulate the interesting features in professional cinematography. The close-up is one of these, and, fortunately enough, it is quite within the range of these new cinematographic creations.

Standard equipment on the Filmo carries a one-inch lens



Victor Milner, A. S. C.

mounted in a universal mount. This will give a sharp image from a distance of six feet on.

For those who are better acquainted with lenses, the camera may be equipped with a focusing mount. This makes focusing possible at a distance of two and one-half feet.

*"Is the camera really daylight loading?"*

The illusion seems to be present among some that, in order to load their small cameras, it is really necessary, as an added precautionary measure, to retire to the darkest of darkrooms and there to laboriously load the instrument. This is all quite unnecessary.

(Continued on Page 23)

## Mix Being 'Shot' By Small Camera

Tom Mix's hazardous encounters in motion pictures will appear more graphically than ever to audiences, as the result of a new cinematographic auxiliary methods instituted by Dan Clark, A. S. C., chief cinematographer on the Mix features for Fox.

### *Difficult Places*

Clark is using an Eyemo to get to difficult places, from which heretofore it was impossible to photograph the Fox star with regulation equipment.

### *Gets Close to Danger*

Clark states that he is now able to shoot his star in the closest and most dangerous quarters. Where formerly action seen over the edge of a cliff, and the like, was impossible or taken only with the greatest difficulty, it is now within the realm of accomplishment for the A. S. C. member.

Since much of the action in Mix features are taken in precarious straits, Clark regards the new type of camera as a boon to his calling.



# PROJECTION • Conducted by Earl J. Denison

## Dialogue on Projection

Between Joseph Steele  
and  
Richard Barthelmess

Famous Star Emphasizes  
Value of Perfect Projection  
to Finished Picture

(Richard Barthelmess long has been known to his associates as an ardent admirer of good projection. Cognizant of this fact, the AMERICAN CINEMATOGRAPHER, as soon as Barthelmess arrived in Hollywood to make "Ransom's Folly" which Sidney Olcott is directing, requested Joseph Steele, publicity director for Barthelmess, to record his star's views on the matter of projection. Herewith, then, Steele presents, in a most entertaining way, highlights of Barthelmess' convictions about projection.—Editor's Note.)

Mr. Steele:

The American Cinematographer has asked me to get a story from you on projection; do you happen to know anything about it?

Mr. Barthelmess:

I happen to know that projection is to the completed picture what cutting is to the picture during production.

Mr. Steele:

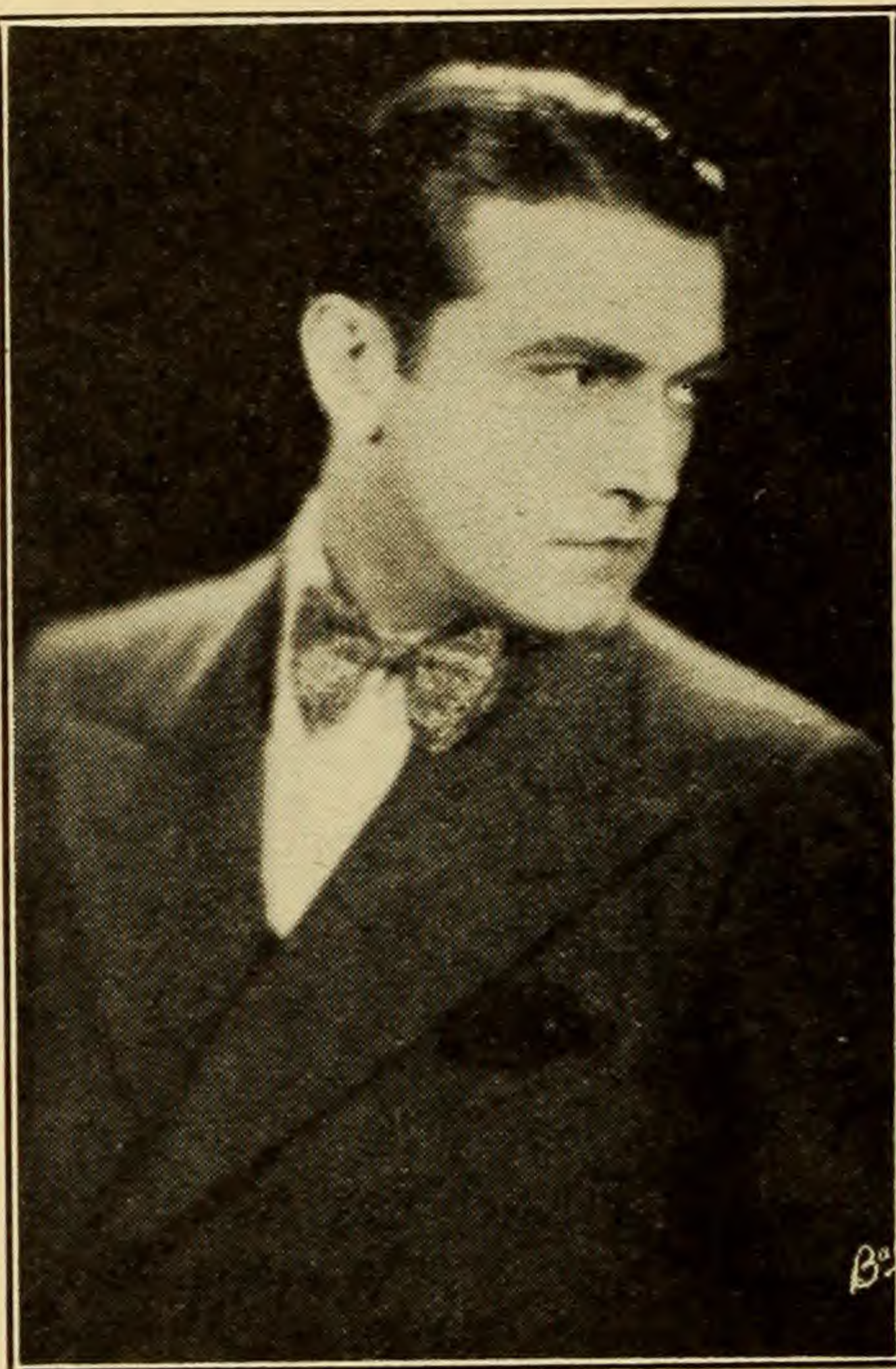
Please elucidate, Mr. Barthelmess.

Mr. Barthelmess:

Very well. The cutter, as you know, is the gentleman of the shears who can insert a piece of film showing the Roman galleons into the middle of an American western, and thereby transform it into a travelogue. Similarly, the projectionist, if he is not competent, may ruin what might have been a perfect entertainment.

Mr. Steele:

Quite right. Do you mind expatiating still further.



Richard Barthelmess

Mr. Barthelmess:

Of course, and gladly. Many component parts of this thing we call "projection" may go wrong; there is the screen itself, the illumination, and others with which I am not technically familiar.

Mr. Steele:

Please be good enough to cite a specific instance of the terrible destruction that the demon projection is capable of.

Mr. Barthelmess:

Let me see—yes, I have it! I have one that should serve amply for the purpose of illustration. Last September when we were shooting a location in fashionable Southampton down on Long Island, we arranged with the local Cinema Emporium to run

our "rushes." The antique institution was set in order and a whole week's work was projected before what was probably the most terror-stricken audience in the history of this infant industry. I turned to Mr. J. Boyce Smith, our general manager. He was pale and it is highly probable that my own complexion matched his. "Great Gamaliel!" he exclaimed. "We will have to shoot that stuff all over again!"

Mr. Steele:

Yes, yes—go on.

Mr. Barthelmess:

Well, I cogitated over the impending catastrophe. And after due deliberation I suggested that we take the "rushes" to New York and run them in our own projection room. We did so, and I assure you that the difference in the appearance of the pictures was the difference between a daguerrotype and the modern photographer's art.

Mr. Steele:

Do you think, then, that given any picture the modern projection equipment will present it to advantage?

Mr. Barthelmess:

I think nothing of the kind. After all, the projector merely reflects what it sees, and if the camera has recorded a blur on the celluloid that blur will appear in all its glory. I dare say that the ratio of perfect projection is in proportion to the quality of photography in the picture. I

(Continued on Page 24)



# Do Motion Pictures Injure the Eyes?

By Herbert S. Marshutz,  
A. B., D. O.

Prominent Optometrist  
States that Eyes Found  
to Be Source of Trouble

The effect of motion pictures upon eyes has been misunderstood for years.

The first impressions on the subject date back to a time when fewer people attended pictures, and to a period when motion picture projection was not at all like it is today.

At the present time several millions of people of all ages visit motion picture houses every day. Ninety per cent of them will suffer no inconvenience to their eyes. But there is nevertheless an undercurrent of belief firmly imbedded in the public mind in the United States and wherever pictures are shown, that movies hurt the eyes. Now why is this the case?

In preparing this material, we have analyzed the conditions under which the human eye functions in a motion picture theater. Every condition that is somewhat unusual, and any circumstance under which the eye must work differently than in any other visual effort, are a hundred times less objectionable than 15 or 20 years ago. During that early period, there were many flaws both in picture making and picture showing. Today they are either greatly lessened or omitted entirely.

## "Dark-Adaptation" Necessary

Now what are the unusual conditions under which the eye must function in a picture house? There are quite a few. First of all, there is a great reduction in the amount of light. Even the brightest

and whitest scenes are dim in contrast with daylight illumination. And the theater is still darker. Consequently, the eye is working in reduced light. Even though the eye is observing detail the pupil is larger than would be the case in an ordinary room or office. Between the screen and the corners of the auditorium, is a decided contrast of lighting. Another unusual feature in spite of the impression of flowing motion, the picture on the screen is, of course, a series of rapidly changing scenes. Then again, there is no depth—the screen is a flat surface. And the eye is seeing a world without its accustomed perspective. What one sees is not an image of any object but the image of an image. It is not in natural colors as a rule, but in monotonous tones of black and white.

## Abnormal Functioning

All these point to the undeniable fact that the eye must function under abnormal conditions while viewing a photoplay. But we must not be too harsh. Most eyes should have no difficulty. The old viewpoint that motion pictures are bad for the eyes is based on conditions of many years ago. At the present time, the abnormal conditions present in the showing of a photoplay are for the most part present in the legitimate theater, at the lantern lecture, at the opera and even in some of our badly illuminated homes and offices. Except for the motion and the quick changes of shading on the

screen, motion pictures and the theaters have much in common when it comes to the eyes.

## How to Rest Eyes

The average photoplay lasts almost two hours, during which time the audience usually has the opportunity to rest the eyes by listening to music or viewing a vaudeville act. Such rest periods are very valuable and by all means should be taken advantage of. Trying to read programs in the usually dim light between acts is just as apt to bring on visual fatigue as watching the picture too steadily. For years I have made a practice of looking around the theatre, studying the decorative effects, noting the ornamentations — anything to get the eyes on different light and at different angles. This has proven very restful. Nothing will tire eyes more than looking too steadily at one point or at one kind of object. Even gazing for just a minute at one color, one letter, produces what we know as retinal fatigue. This is involved in most discomforts experienced from prolonged use of the eyes at theaters, or any steady observation at any distance, near or far.

## An Improved Situation

Since the nickelodeon of long ago, so much improvement has been made in the showing of pictures that no one who has investigated the subject today can come to the conclusion that the movies

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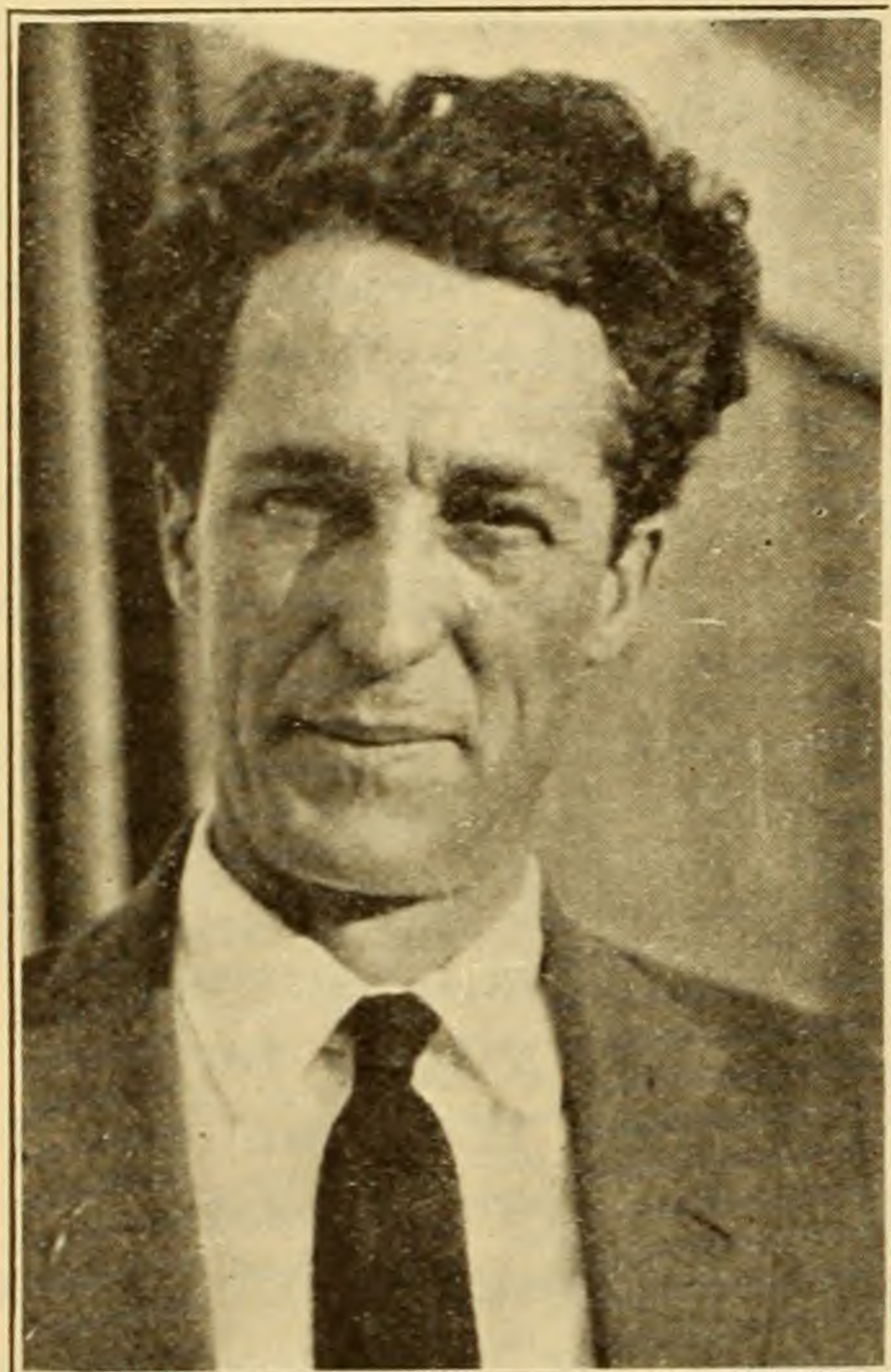


# History Makers in World of Cinematography

Many Achievements Made  
by Sextet of Noted A. S. C.  
Camera Celebrities.



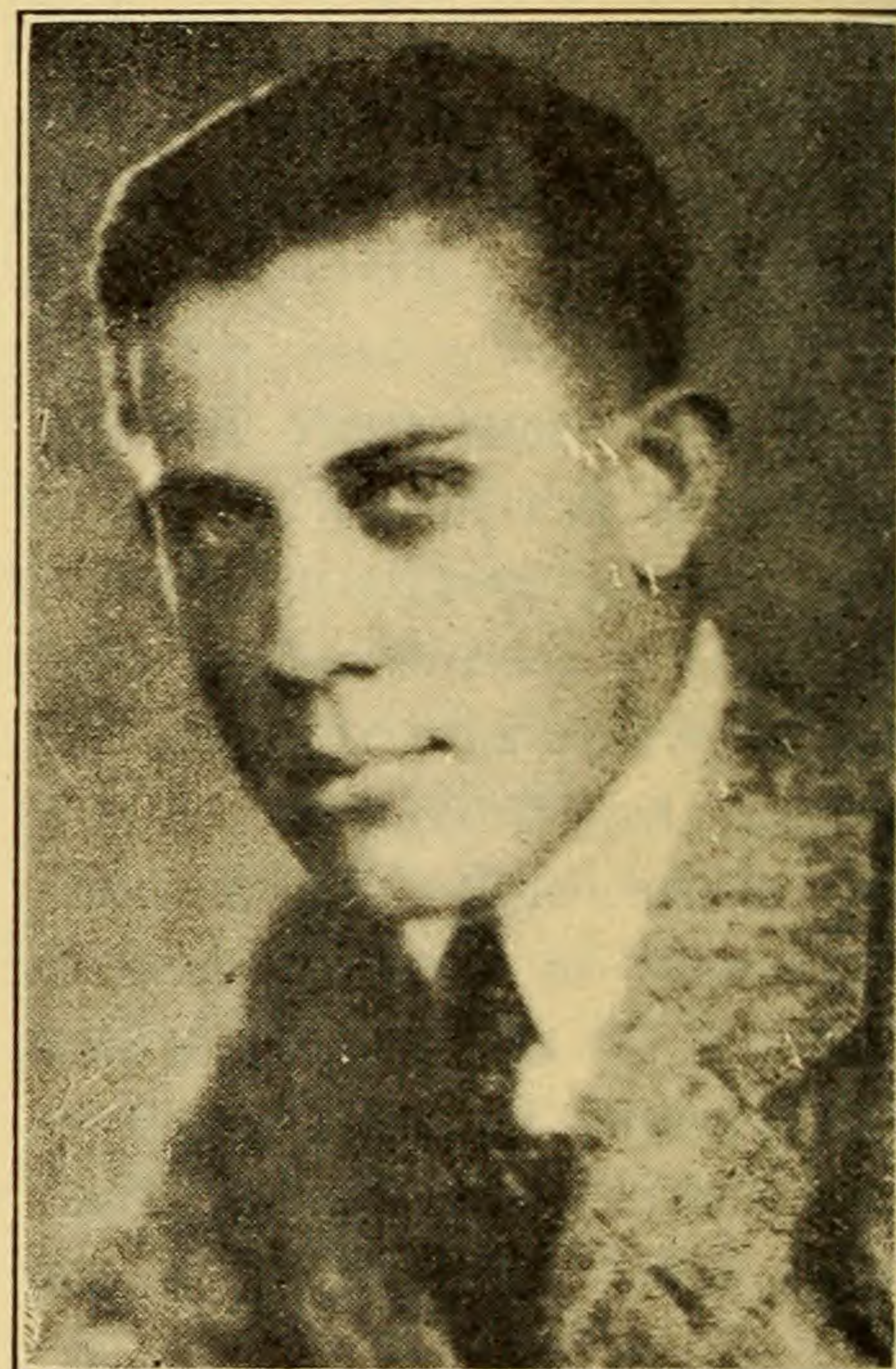
Artists Responsible for  
Pictorial Masterpieces  
in the Cinema World.



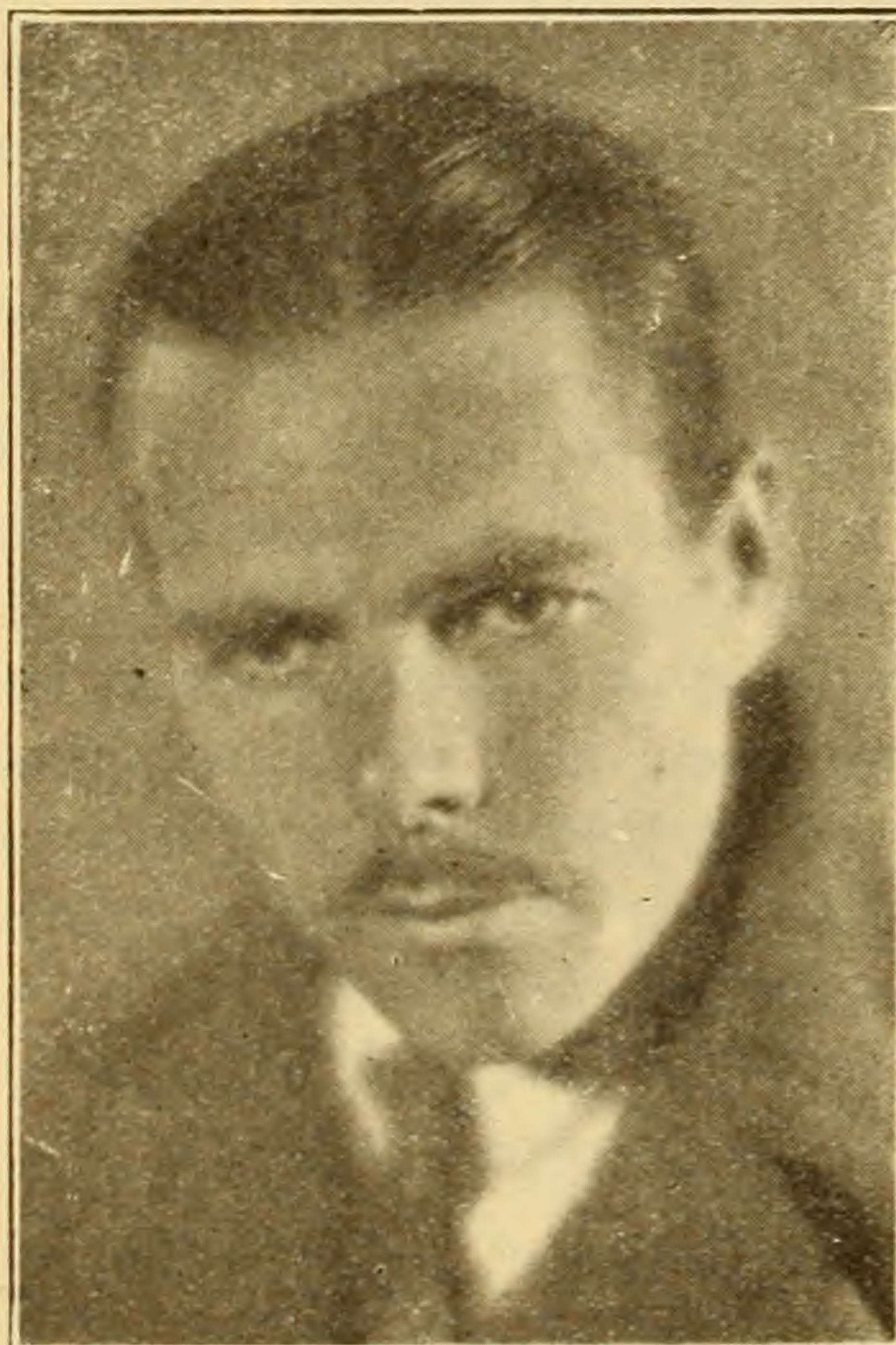
*Ernest Palmer, A. S. C., who has imbued the Fox production, "Yellow Fingers," with rare cinematographic atmosphere.*



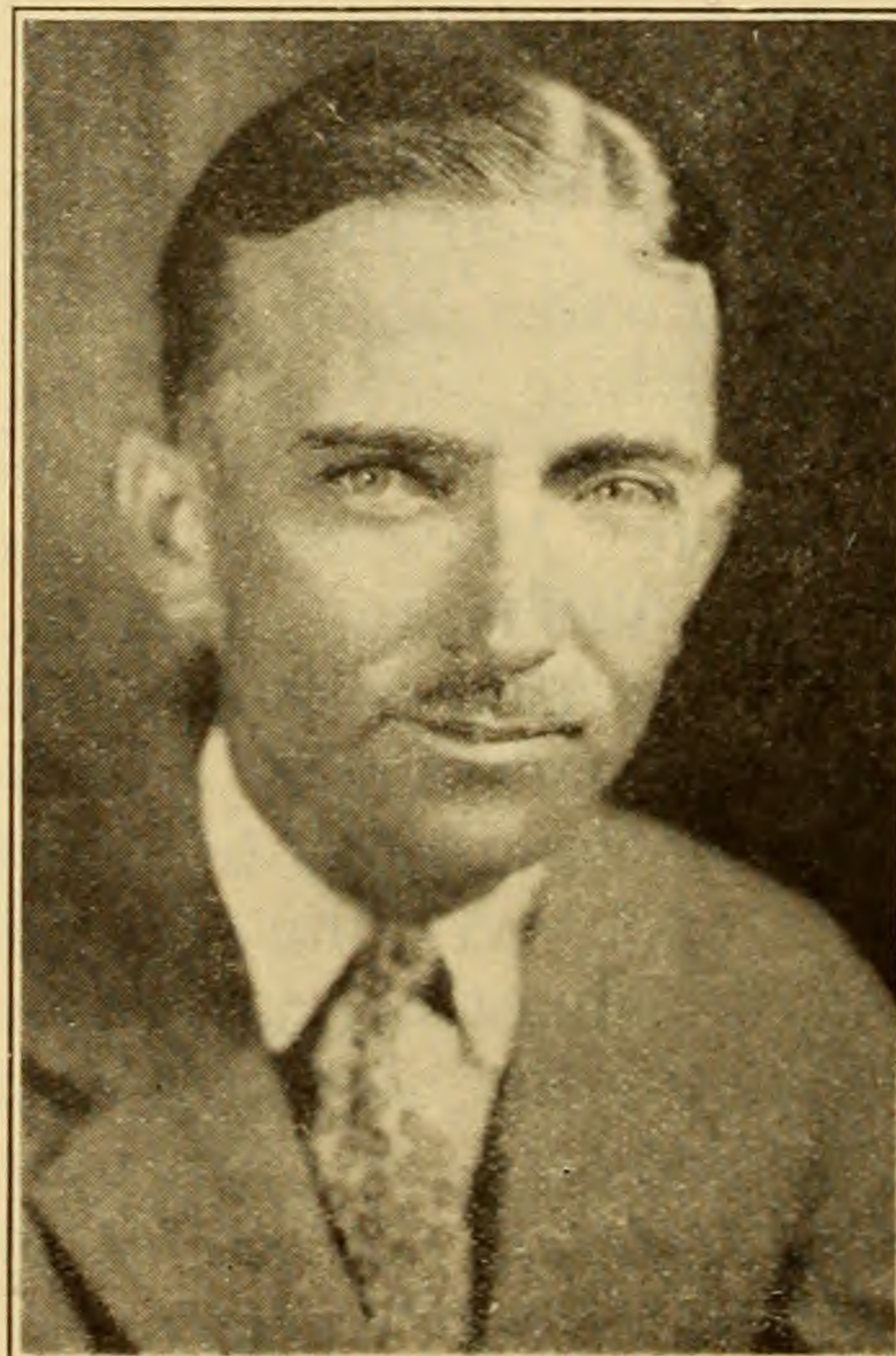
*Norbert Brodin, A. S. C., who is now filming Frank Lloyd's "The Wise Guy." His work in "The Sea Hawk" is still remembered.*



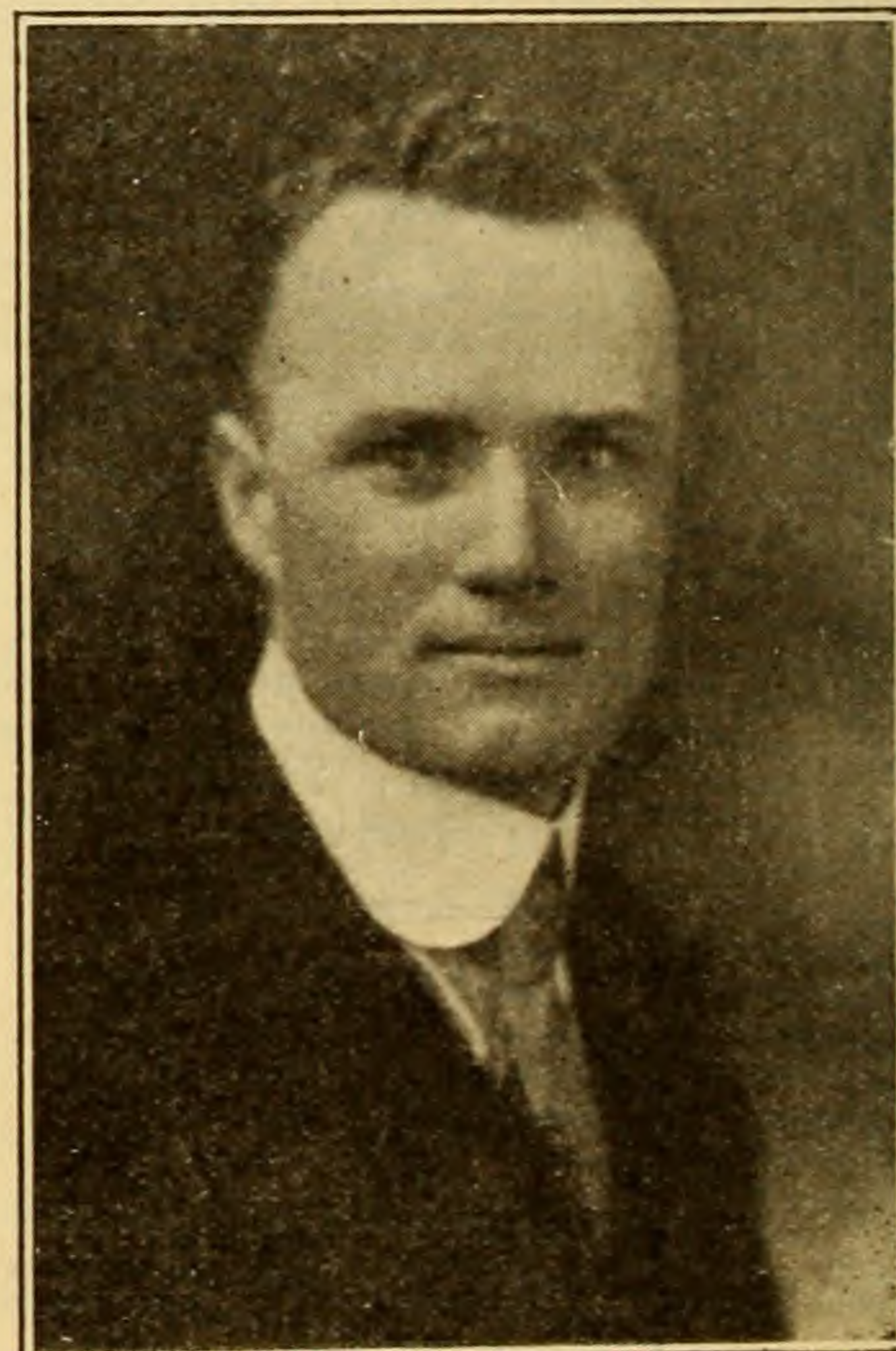
*Ernest Haller, A. S. C., who has put Michael Arlen's thoughts in cinematographic form in "The Dancer from Paris."*



*George Barnes, A. S. C., who is carrying on with the quality of work he manifested in "The Dark Angel."*



*Bert Glennon, A. S. C., who is the photographic mentor on the current Paramount features starring Pola Negri.*



*Herford Tynes Cowling, A. S. C., who is scoring a great personal "scoop" in filming Sir Hari Singh's coronation.*

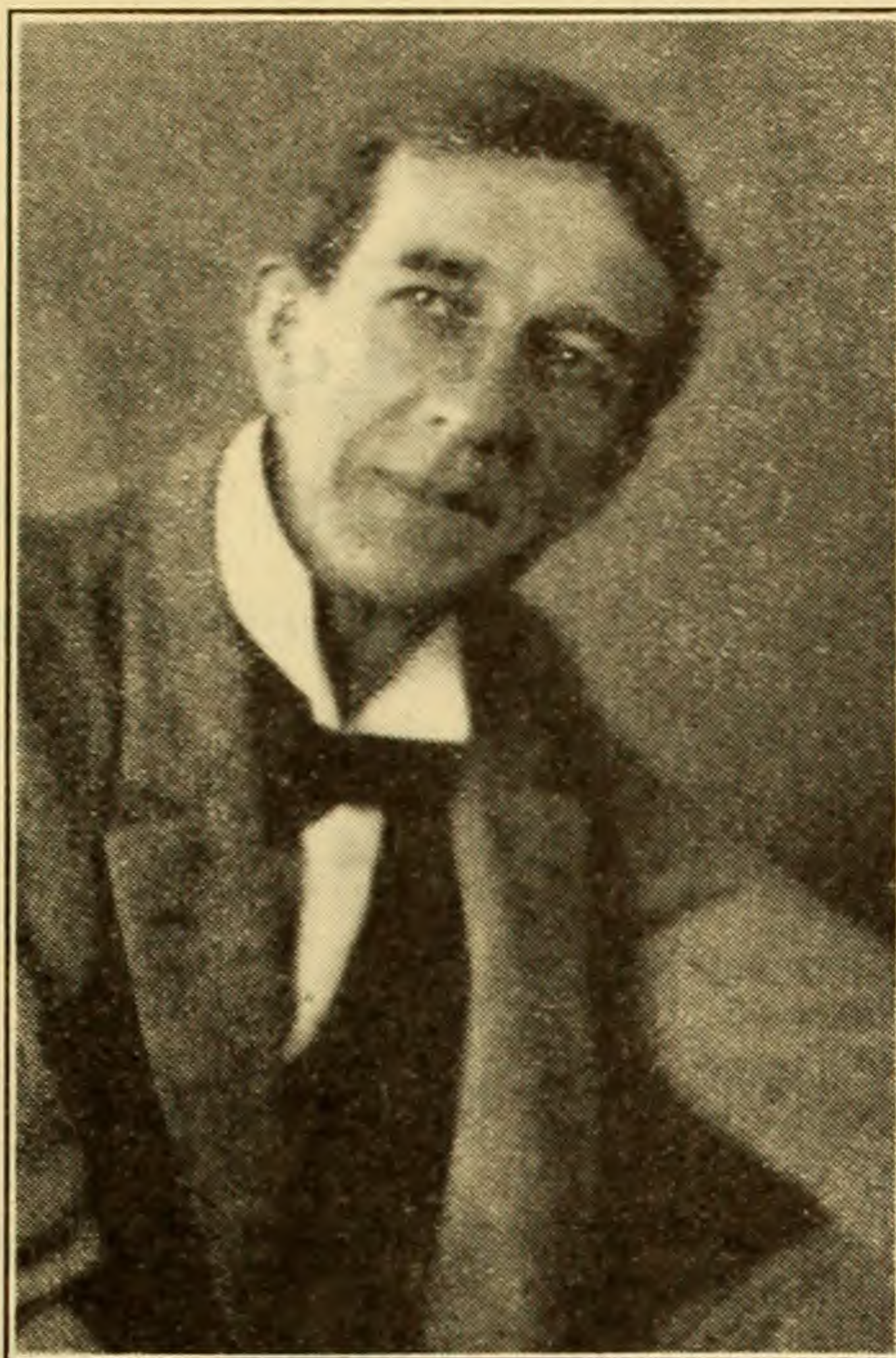


# Culture and the Cinematographer

By T. D'Arcy Corrigan  
M. A., LL. D. (Dublin);  
Ph. D., Litt. D. (Madrid).

The Retort Courteous to  
Prominent Actor's Obser-  
vations on Cinematographers

(By all tenets of education as well as culture, T. D'Arcy Corrigan is eminently fitted to write the accompanying article. Mr. Corrigan received his primary education in Ireland and England under the Jesuit Fathers, and later with the Basilian Fathers in France. He subsequently attended lectures at the celebrated Sorbonne, Paris. His father receiving a naval appointment to Malta, young Corrigan was sent to the University of Madrid, where he took his degree of doctorate of philosophy and letters. In Spain he was lay secretary to the late Cardinal Cascajarez. Returning to Ireland he entered Trinity College, Dublin, to study law, and in due course was called to the Irish bar. However, the lure of literature and stage drew him to London. He



T. D'Arcy Corrigan

soon drifted to the stage, where, in a notable career over a period of 18 years, he became known

as one of the foremost Irish character actors in Great Britain. During this time, he found occasion for dilatory writing, and contributed as a critic to various publications including the "Dublin Review" and the "Irish Monthly." During the war he was official translator of documents for the Admiralty at Whitehall. During the second rebellion in Ireland, he was staff-lieutenant under General Michael Collins. On coming to this country, he held the chair of English at the University of Buffalo. Because of his classical knowledge and his familiarity with the romance languages, his services were soon in demand by such publishers as Funk and Wagnalls, the Encyclopedia Americana and the Lincoln Library. Mr. Corrigan is at present in Hollywood, where he is transferring his acumen as an actor to the screen.—Editor's Note.)

"... Blow, blow, thou winter wind  
Thou art not so unkind  
As benefits forgot" ... King Lear.  
Shakespeare.

The attention of the present writer has been drawn to two articles which have recently appeared in the *Film Mercury* and the *American Cinematographer* respectively. Both articles deal with certain remarks more or less derogatory to various sections of the motion picture industry and made by Mr. Milton Sills on the occasion of a luncheon given by the New York National Board of Review. These remarks are said to have caused considerable indignation, especially among the cameramen, to whom Mr. Sills seems to have dealt "the most unkindest cut of all" by accusing them of lack of culture and an entire

ignorance of the physics of light.

## Debt is Great

It is to be regretted that Mr. Sills should have lent himself to such airy vapors wanting so much in verisimilitude and yet able to irritate the susceptibilities of a body of capable and worthy technicians to whom Mr. Sills like other eminent artists in his profession owes so much in his screen career.

It may, however, be said in extenuation of Mr. Sills' aspersions that he was no doubt called upon to speak impromptu and for the inspiration of what rhetoricians tell us is one of the most difficult forms of oratory—an after dinner speech—had to rely in these days of prohibition on no stronger stimulant

than a tumbler of iced water. Hence he was unable to reach to the verities, for as the ancients tell us "not in water, but in wine, is truth to be found"—*in vino veritas*, they insisted. His words then, are not to be taken too seriously. Horace, to show the evanescent nature of the verses of certain self-styled poets, was wont to refer to the latter as mere water drinkers—"aquae potoribus."

## What is Culture?

But seriously, in what does this culture consist, the lack of which in the cameraman, Mr. Sills deplores? Briefly, it may be said that just as art and science as well as morality go to form the substance of religion—that is, religion a part from supernaturalism—so culture in its highest

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## The EDITORS' LENS . . . focused by FOSTER GOSS

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### "Not Credited"

- ¶ An inspection of the list of "Releases," as published in the *American Cinematographer* this month, reveals the refreshing fact that not a single production carries the line, "Not Credited."
- ¶ This circumstance speaks a world of progress. When the "Releases" idea was originated several years ago as an exclusive feature of this publication, the "Not Credited" legend practically dominated. The reason was simply that the producers were not crediting the cinematographer on the pictures which they made. Through the efforts of this magazine and of the American Society of Cinematographers, the fallacy of the former procedure was urged upon those responsible, with the result that the practice of ignoring the cinematographers was slowly but surely put in the discard.
- ¶ For this, then, we may salute the producers!
- ¶ But the situation is as yet unsolved. All the co-operation of the producers is but for naught if, after the picture reaches the theatre, the credit titles are eliminated and the cinematographer is not recognized in the program, house organ or otherwise. This method, as has been pointed out on numerous occasions previously, is indulged in too often by the managers of important theatres. It is to be hoped that they will show the same sign of progress that the producers have!

---

### A Bugaboo Blasted

- ¶ The hoary complaint that motion pictures injure the eyes seems to be very decisively spiked in the article which, written by Dr. Herbert S. Marshutz, appears in other columns of this issue. It



is more than welcome that the results of the research, which is mentioned in Dr. Marshutz' article, come from outside the industry. Responsible theatres long have been endeavoring to lessen any suggestion of eyestrain, so that the facts, as revealed by Dr. Marshutz, that, if there is strain in the cinema house, it is the eyes that are at fault blast the final vestige of the old complaint. If a percentage of the public still needs to be educated on this point, no more time should be wasted in so doing. Dr. Marshutz, in radio talks, similar to his article, over KFWB, Warner Brothers, in Hollywood, demonstrates one intelligent way of going about the matter.

### " D a n n y " P a s s e s

¶ With the passing of Joseph Dannenberg—"Danny"—editor of the *Film Daily*, the motion picture industry loses an identity that will never be replaced. Peculiarly enough, much of the eulogy that attended Danny's sudden departure, dwelt on the lovable and the square-shooting personality of the man — however, Danny was not only a true gentleman of the highest breeding, but he was a worker whose efforts very definitely bettered the profession which he so meritoriously graced for the decade preceding his death. Danny was a success as a newspaperman; he was a success in the trade paper field before he changed to film journalism; he was a success as the guiding editorial genius of the *Film Daily*. Danny produced—he built, constructed and never destroyed.

¶ In looking backward, it is with gratification that we remember that the leading feature in the A. S. C. Annual last October, when various critics picked the productions with the best cinematography for the past year, was Danny's. His prompt attention and co-operation in that instance were indicative of the ever-efficient and likeable man that was Danny.





J. D. Jennings, A. S. C., has returned to Hollywood from a lengthy location trip, four weeks of which were spent in Kernville and two and one-half weeks of which were passed in Santa Ynez. Jennings is filming the latest Buster Keaton feature, "Battling Butler," which Keaton himself is directing. The cast includes Sally O'Neill, Snitz Edwards, Tom Wilson, Francis MacDonald and Mary O'Brien.

\* \* \* \*

E. B. Du Par, A. S. C., has finished shooting the latest Rin-Tin-Tin feature, "The Hero of the Big Snows." Alice Calhoun and Don Alvarado headed the cast. Herman C. Raymaker directed. Du Par is now filming the Warner Bros. special production, "The Better Ole", which, starring Syd Chaplin, is being directed by Chuck Reisner. The cast numbers Doris Hill and Tom Kennedy.

\* \* \* \*

Harold Wenstrom, A. S. C., has been appointed chief cinematographer on the latest Corinne Griffith production, "Into Her Kingdom." Svend Gade is directing.

\* \* \* \*

John Arnold, A. S. C., has completed the photographing of "Love's Blindness," a Metro-Goldwyn-Mayer production based on an Elinor Glyn story. John Francis Dillon directed.

\* \* \* \*

Walter Griffin, A. S. C., is filming a David Hartford production, "Jack in the Pulpit," starring Cullen Landis.

\* \* \* \*

Hans Koenekamp, A. S. C., is hard at work on the comedy cinematography in "Spuds," Larry Semon's latest comedy feature. Dorothy Dwan is leading lady.

\* \* \* \*

Barney McGill, A. S. C., is shooting the Fox comedy, "Rah, Rah, Heidelberg," one of the Richard Harding Davis, Van Bibber series. Earle Fox is starred.

William Marshall, A. S. C., is filming the Paramount production, "Wet Paint," starring Raymond Griffith.

\* \* \* \*

Bert Glennon, A. S. C., is photographing "Good and Naughty," the latest Paramount production, starring Pola Negri. Mal St. Clair is directing.

\* \* \* \*

Floyd Jackman, A. S. C., is photographing the Mabel Normand comedies being produced at the Hal Roach studios.

\* \* \* \*

Fred W. Jackman, A. S. C., has returned from a flying business trip to New York City. "The Devil Horse," the latest Fred W. Jackman production, starring Rex, is ready for general release.

\* \* \* \*

Norbert Brodin, A. S. C., is filming Frank Lloyd's latest production, "The Wise Guy."

\* \* \* \*

John W. Boyle, A. S. C., is photographing "Miss Nobody," a First National production, starring Anna Q. Nilsson.

\* \* \* \*

Sol Polito, A. S. C., is shooting "Satan Town," starring Harry Carey and directed by Edward Mortimer.

\* \* \* \*

Gilbert Warrenton, A. S. C., has returned from an extensive location trip to the big snow country, where he filmed wintery sequences for "Prisoners of the Storm," a Universal production, starring House Peters, and directed by Lynn Reynolds. Warrenton's experiences on the current production were the antithesis of those on the previous feature filmed by him. This was Emory Johnson's "The Non-Stop Flight," in which many scenes were shot in the hottest parts of the desert regions.

\* \* \* \*

T. D. McCord, A. S. C., is being lauded for his cinematography in First National's "Irene," starring Colleen Moore.





## Herbert E. Bradley says—

You will probably be interested to know that I carried one of your Universal Cameras with Turret Front, on my expedition around the world in 1924 and 1925. We took 10,000 feet of film from America with which to take pictures in Africa, and picked up 5,000 feet additional in Bombay for work in India, Sumatra, Java and Indo-China.

In Africa where we were the first expedition through the cannibal country west of Lake Edward, the camera was carried on the heads of porters for a period of about four months.

Out of the 15,000 feet of film, we had less than 400 feet of poor film which I considered remarkable record, in view of the fact that we had no special photographer, and the pictures were taken by Professor Scott of the University of Chicago and myself. Mr. Scott had never had any experience, and my own had been very limited. The camera gave us entire satisfaction and we were well pleased with its work. It stood up well under hard usage, rough work and every sort of weather.

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## Culture and the Cinematographer

(Continued from Page 9)

sense may be regarded as the *essence* of this same natural religion, its fruit being the higher or spiritual life. This spiritual life known as culture embraces the three-fold devotion to Beauty, Goodness and Truth which in reality are but some of the various names denoting the essence of the Supreme Deity. From this consideration we are led to the true meaning of the term, "Civilization," which expresses the same three-fold religion shown on a larger scale in the characters, institutions and customs of nations.

Where this or some such similar view of religion is lost sight of as it is frequent in many of the higher secular institutions of learning, education or university training, call it what you will, spells merely a prodigious intellectual activity accompanied by moral decay. Such decay is evidenced in the abnormalities that we find in the art, literature and drama of today, which by the way we are asked to regard as emanations of culture, whereas in reality our admiration is being challenged in order that we shall fall into ecstasy at beholding a paste pearl in a pig's snout.

### *The Philosopher's Angle*

Mr. Sills' chief *faux pas* would seem to the writer to

be in confounding culture with education in using what the philosophers call the "post hoc ergo propter hoc" style of argument. In other words, he insinuates that culture exists by reason of a college or university training whereas it may and does exist in spite of it. Culture, not indeed in its fulness as the writer has endeavored to portray it above, but in its simple or what may be termed in its embryonic state, is an innate quality.

### *Where Culture Abides*

It may be present in the soul of the peasant as well as in that of the prince or of the college student and can be de-

(Continued on Page 17)



# RELEASES

February 15, 1926, to March 22, 1926

TITLE	PHOTOGRAPHED BY
The Grand Duchess and the Waiter	Lee Garmes
Partners Again	Arthur Edeson, <b>member A. S. C.</b>
Three Faces East	Peverall Marley
Stella Maris	Milton Moore
Don't	Max Fabian
Driftin' Through	Sol Polito, <b>member A. S. C.</b>
The Pinch Hitter	Jules Cronjager
Moana	Robert Flaherty
The Far Cry	John W. Boyle, <b>member A. S. C.</b>
Hearts and Fists	Not Credited
Dancing Mothers	J. Roy Hunt
Mare Nostrum	John F. Seitz, <b>member A. S. C.</b>
Fifth Avenue	James C. Van Trees, <b>member A.S.C.</b>
The Traffic Cop	Gilbert Warrenton, <b>member A. S. C.</b>
The Auction Block	John Arnold, <b>member A. S. C.</b>
Irene	T. D. McCord, <b>member A. S. C.</b>
La Boheme	Henri Sartov
Let's Get Married	Edward Cronjager
The Cohens and the Kellys	Charles Stumar, <b>member A. S. C.</b>
The Torrent	William Daniels
Oh! What a Nurse	John Mescall
The Girl from Montmartre	R. J. Bergquist
The Johnstown Flood	Geo. Schneiderman, <b>member A.S.C.</b>
Watch Your Wife	Arthur L. Todd
The Blue Streak	Jack Stevens and Frank Evans
The Transcontinental Limited	Steve Smith, Jr., <b>member A. S. C.</b>
The Dixie Merchant	Frank B. Good, <b>member A. S. C.</b>
Fascinating Youth	Leo Tovar
The Cave Man	David Abel, <b>member A. S.. C.</b>
Under Western Skies	Virgil Miller
In Borrowed Plumes	Edward Paul
Sea Horses	James Howe
White Mice	Not Credited
Broken Hearts	Frank Zukor
The Border Sheriff	Harry Mason and Wm. Nobles
Miss Brewster's Millions	H. Kinley Martin
The Set-Up	Eddie Linden
The King of the Turf	Jules Cronjager
The Black Pirate	Henry Sharp, <b>member A. S. C.</b>
The Untamed Lady	George Webber
The Love Toy	John Mescall
My Own Pal	Daniel B. Clark, <b>member A. S. C.</b>
The Bat	Arthur Edeson, <b>member A. S. C.</b>
The Night Patrol	Chas. Long and Jack Stevens
The Broadway Boob	Marcel LePicard
The Only Way	Claude McDonnell
Two Can Play	Andre Barlatier
The Road to Glory	Jos. August
The Bar-C Mystery	Jos. Brotherton, <b>member A. S. C.</b>



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## Kinograms Cinematographer Honored by the Explorers Club

One of the greatest honors ever paid a news reel cinematographer has been bestowed upon Gene Lamb, staff operator in the Orient for Kinograms, by The Explorers Club of America, which has made him a full member of that distinguished organization. Associate members with Lamb number among them Amundsen, MacMillan, Captain Bartlett, who was with Peary on his trip of discovery to the pole, and a host of others.

After a two-year expedition into Northern Tibet, Lamb, who is a native of Washington, D. C., came to America for a short visit. He was invited to lecture before the club and so enthusiastic were the members of his audience over his remarkable achievements that he was told an application for membership would probably be favorably acted upon. Lamb thereupon made formal application on January 19 and on March 11, last, he was notified that he had been elected a fully qualified member.

The full importance of this lies in the fact that in order to become a member of The Explorers Club the applicant must prove to the satisfaction of the electoral committee that his explorations have been of value to humanity and science. For instance one clause in the rules expressly states that the applicant must show that he has "contributed to the geographical knowledge of the world." He must also be a recognized author and lecturer.

## U. S. Lines Film of Rescue to Be Shown Throughout Nation

The Keith-Albee Theaters have booked for showing all over the United States, "History in the Making," a 1,600-ft. picture treating with the rescue of the British freighter, S. S. Antioe, by Captain George Fried of the United States liner President Roosevelt.

This picture, compiled by Leonard Mitchell of the United States Lines, in collaboration with International Newsreel, was originally used in connection with the official entertainment of Captain Fried by the City of New York. It was shown at the Hippodrome on the occasion of the entertainment of Captain Fried and his crew, and again at the benefit performance of that theater.

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1	3/4x1	1 3/8	35	\$32.00	\$36.00
2	3/4x1	2	50	35.00	39.00
3	3/4x1	3	75	43.00	47.00

#### ILEX PARAGON CINEMAT F:3.5

CAT. NO.	Covers at Full Aperture	EQUIV. FOCUS		Price in Barrel	Price in Focusing Mt.
		In.	MM.		
1	3/4x1	2	50	\$22.00	\$26.00
2	1 1/4 x 1 1/4	3	75	30.00	34.00

#### ILEX PARAGON ANASTIGMAT F:4.5

CAT. NO.	Covers at Full Aperture	EQUIV. FOCUS		Price in Barrel	Price in Focusing Mt.
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(Continued from Page 13)

veloped in any atmosphere that may be congenial to its growth but not antagonistic. Hence we speak of "Nature's gentlemen" such as the writer many golden years ago had the privilege of meeting in a secluded Benedictine monastery in Brittany, in the persons of a group of young peasant novices whose gentleness of bearing, courtesy and charm of manner would have abashed any assembly of a royal court. At best education or university training is but the Ceylon diver who brings to the surface the pearl of great price. It must be at the bottom of the ocean before he can emerge with it. If it be not there the diving of the diver is in vain.

The writer knows certain university men who hold their college degrees and concomitantly their knife and fork as though they were emulating the example of a jazz expert on the kettle-drum. One of these gentlemen indeed is possessed of a *sang-froid* so egregiously daring that in certain hygienic exigencies he discards the use of a handkerchief in public in order to exhibit preferably a boastful dexterity of forefinger and thumb. And seriously what has Mr. Milton Sills to say anent the culture of the two sexual maniacs, Loeb and Leopold, for whom counsel on their behalf put in as one of the strongest pleas the *super-education* of these two young murderers.

In fine, from what has been

written it may easily be seen that culture may be found in the soul of the cameraman despite the lack of a university training. This is proved by the excellence of the majority of pictures made in the studios of this country, 85 per cent of which are sought for in Europe alone. The ambition of the youth who enters on his duties as humble assistant on the set is to handle some day the camera. This ambition postulates hidden culture which through an arduous novitiate of years of drudgery is imperceptibly brought out and nurtured and trained. This is accomplished by the close observation and the acute questioning of the whys and wherefores of his own miscellaneous duties as well as by the watching and enquiring into the meticulous modes and methods of his chief.

#### *University of the Practical*

Simultaneously notwithstanding Mr. Sills' assertion the camera neophyte receives a thorough and expert training in the physics of light in the university called Experience whose fees—years of patient labor—are the highest. This practical training in this special branch of physics cannot be surpassed if at all equalled in the chemistry lecture halls or laboratories which Mr. Sills seemingly has in mind.

Several months ago the writer had the privilege and pleasure of a conversation

with Mr. James Cruze on this very subject. They were speaking of the comparative successes of American and European pictures. Mr. Cruze, during the course of this interview magnanimously paid tribute to the excellence that is to be found in many European pictures but he added that European directors are unfortunately handicapped owing to the dearth of expert mechanical and technical men whom we have in such vast numbers here in our American studios.

#### *Isolated Personal Instances*

Mr. Sills possibly may have been urged to his statements by the remembrance of one or two incidental failures on the part of cameramen to do him full justice. But even so it is bad logic to argue from the particular to the general, and so condemn the many for the faults of a few. He will but prove himself once more the true artist that he is by showing the courage of humility that will enable him to make the *amende honorable* by proclaiming that hard words uttered on the spur of the moment were rather a slip of that unruly member, the tongue, than any malice aforethought springing from the heart.

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## Arrange Distribution for Ashcraft Automatic Arc

Contracts have been signed by Harry D. Brown, Hollywood electrical engineer, and Clarence Ashcraft, inventor, giving the former the world rights to the handling and distribution of the Ashcraft automatic arc. This device, revolutionary in motion picture lighting equipment, is used in high intensity spotlights and sun-arcs. It is manufactured under General Electric as well as Ashcraft patents.

Following the consummation of this deal, the Metropolitan and Cecil De Mille Studios purchased \$25,000 worth of 80 ampere spots and sun-arcs, which sale was followed by large orders to Fox and Universal running into the many thousands, it is said.

Brown plans to make Hollywood the distributing point for this important cinema-making product. He will immediately establish agencies in New York and Europe. First National Pictures are already using these lamps both here and in New York.

## Gilks to Be Cinematographer on Paramount's "Old Ironsides"

Alfred Gilks, A. S. C., has been appointed chief cinematographer on the Paramount production of "Old Ironsides," which will be produced under the direction of James Cruze. It is understood that Karl Brown, who has been chief cinematographer on Cruze successes for the past several years including "The Covered Wagon," is to enter the directorial fold at the Famous Players-Lasky studios.

Gilks has been connected with the Paramount studios for the past several years. He has filmed numerous important productions, among which was "North of 36."

## W. W. Kerrigan Heads New Hollywood Costuming Firm

Announcement was made last month of the incorporation of United Costumers, Inc. The new firm will be located at 6248 Santa Monica Boulevard, Hollywood, and will manufacture costumes for motion picture productions.

The directors of this new Hollywood industry are W. W. Kerrigan, N. E. Walker, N. A. R. Spencer, Dan Greenberg, and H. S. McCaughy. The personnel of the various departments includes Mary A. Foote, ladies'

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designer and cutter; William Myers, uniform cutter and draftsman; Gertrude Streitberger, ladies' historical and period costumes; N. A. R. Spencer, uniforms and men's costumes; Elsie Koch and Louise Howard, wigs, hair goods, make-up; Johnnie Walker, hat factory, properties, and equipment; M. DeBrevin, research and art department; and W. W. Kerrigan, business manager.

The United Costumers have already furnished costumes for "The Sea Beast" prologue at the Figueroa Theatre, Los Angeles, and Paramount's production of "Beau Geste," which is being directed by Herbert Brenon.

### Change Name and Ownership of L. A. Motion Picture Company

The L. A. Utility Manufacturing Company has taken over the plant of the L. A. Motion Picture Company which was operated for many years in Los Angeles by H. Paulis.

The new organization will occupy the same premises as its predecessor at 215-217-219 E. Washington street, Los Angeles. This location comprises the factory and salesroom of the firm.

A. J. Sagon, who is in charge of the new company, announces that the line of motion picture equipment will be continued as heretofore, with special attention to precision and general machine work.

### Creco Research Department to Be Formed by Sylvester

To promote a better understanding and co-operation between the cinematographer and the studio lighting equipment manufacturer, Bert Sylvester, president of Creco, Inc., Hollywood, will establish shortly a research department, in which experiments will be made concerning visual and actinic values of high intensity arcs, carbons, various diffusing mediums, colored glass and relative stock speeds.

Peter Mole, Jr., consulting engineer for Creco and formerly affiliated with the General Electric Company, will supervise the work of the new department.

Suggestions from members of the American Society of Cinematographers pertaining to the problems at hand, from a photographic and lighting standpoint, will be sincerely appreciated, Creco officials announce. It has been proposed that the results of the experiments be compiled in bulletin or book form.

## When better pictures are made, "Coops" will help make them!

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JERUSALEM		ETC.
LONDON		ETC.



## Catalogues Present Varied Data on Two Standard Cameras

Two complete and handsome types of catalogues on two standard makes of motion picture cameras have been received during the past month at the offices of the *American Cinematographer*.

One comes from the Universal Camera Company, Chicago, and contains interesting information relative to the use of the Universal in this and in foreign climes.

The other comes from the Motion Picture Apparatus Company, New York City, and presents historical matter concerning the Debie camera, for which the latter company is agent in the United States and in Canada.

## Bell and Howell to Establish Branch in London, England

J. H. McNabb, president of the Bell and Howell Company, accompanied by Mrs. McNabb, has left for New York enroute to London on an extended business trip.

McNabb, who is considered an authority in the manufacture and use of motion picture producing and processing equipment, will spend a day or two in New York at the branch office of his company, visiting with the professional film producers using Bell and Howell equipment located in that city, after which he and Mrs. McNabb will embark for London, England, where a new branch office is to be established.

"The rapid growth of our foreign business," stated McNabb shortly before leaving, "has made this move necessary to enable us to extend a closer service to our European users. Personal service is the foundation on which our business has been built and we feel that only by the establishing of a foreign branch office can we properly serve our increasingly large number of users in England and other countries."

Upon leaving London the McNabbs will proceed to Paris. Their itinerary includes Berlin and other points in Europe. They intend to return to Chicago some time in May.

\* \* \* \*

Charles Van Enger, A. S. C., is in New York City for the filming of his first production on his new First National contract.



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Yours very truly,

(Signed) FRANK KING.

E. Burton Steene, A. S. C., has been away on location for the filming of Akeley work on the latest George Melford production for Metropolitan.

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## Critic Resents Thunder Theft; Produces True Film Manuscript

*Dear Editor: There's someone who is taking the edge off my critically keen knife. I am an apologetic authority in this business because I admit it. Therefore, I call your attention to an attempt to steal my thunder in column three, page 14, in the February fifth issue of FILM MERCURY. Here is the authentic version of this particular one of my masterpieces. Compare them, and decide for yourself which is true blue:*

Some of our bootleggers do not seem to be complete without false beards, so a little technique on the subject may be intriguing in an issue of some remote future date.

Since I am not a bootlegger I am criticized for writing on the subject of alcoholography. This is not a patent medicine journal, and for this astounding reason I cannot give you blueprints or recipes to illustrate the abject matter. The object of Filmograph is to efficiently cater to all trunks of our baggage room. If Harry Burns should ever ask me, (which is not unlikely), "What's Trite With the Movies?" my answer would be, "Lack of pyrotechnical education, beer and platitudes."

While on the subject of alcoholography, take the case of Peter Dawson, who it is alleged, lost Universal recognition because it did not alcoholograph well, yet on "The Boulevard" it alcoholographed splendidly. The answer was in properly triting. This brings me to the subject of intoxication, which we seem to know so little about. (Inasmuch as I also know so little about this, I will study up on it and will treat you to an amazing dissertation on it soon.)

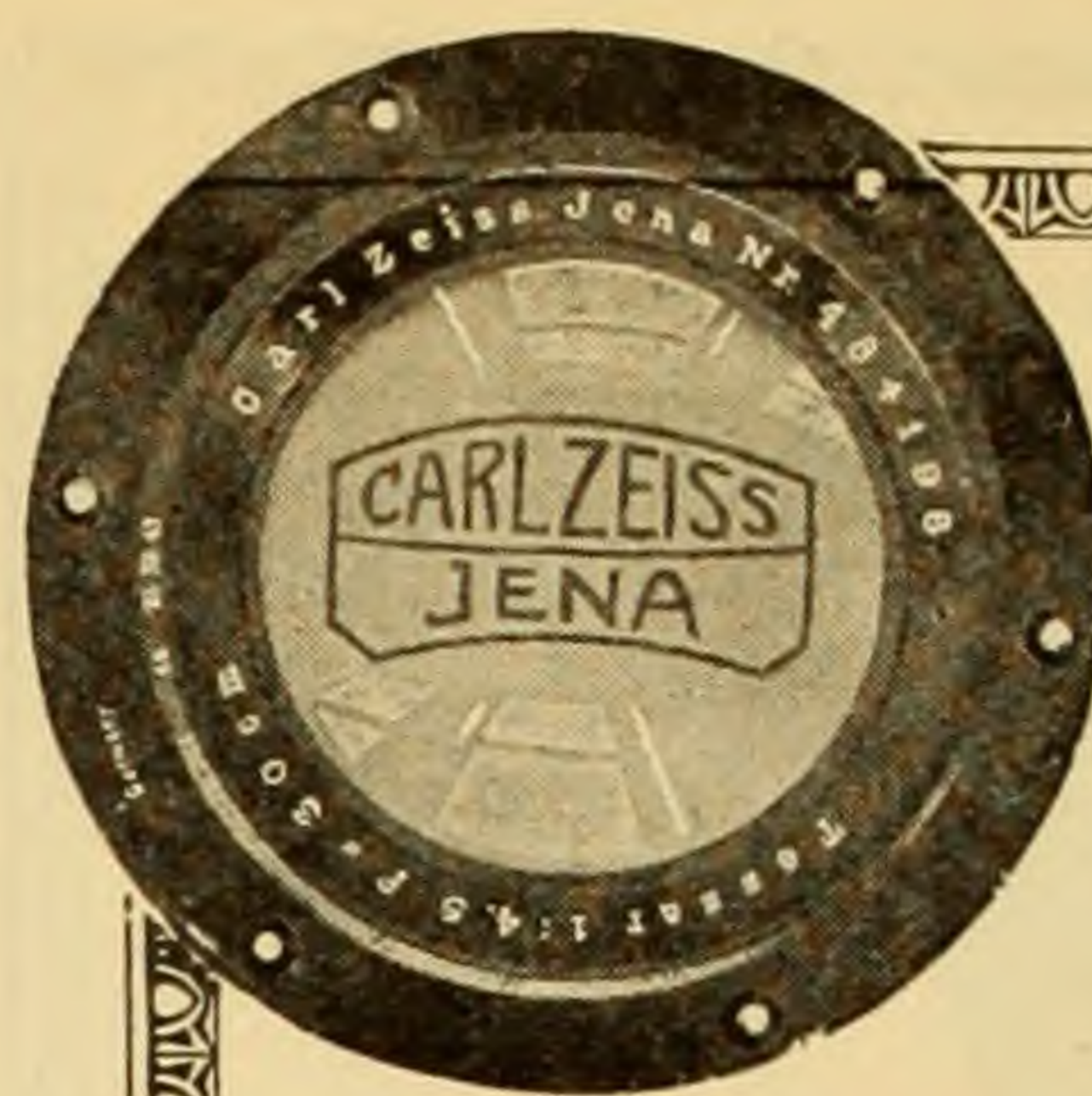
Do any of the brethren know what has become of the "Intoxicating Entrepreneurs" of the P. S. F.? (Poor Sick Fish.)

Took a few shots of Gordon Jinn the other day. Mike Jerkins handed them, and (gracious!) they were delightful.

Notta Nickel, I. W. W.:

This should be a banana year, alcoholographically, as we have started out like two cents.

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## Amateur Cinematography

(Continued from Page 5)

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feet long. This supplies the  
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camera owner need worry no  
further.

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as I can get them. What is  
the largest picture I can get?"*

The foregoing has been  
asked the writer quite consist-  
ently by a number of Filmo  
owners. It is the natural de-  
sire to want the pictures as  
large as possible. However,  
the size of the projected pic-  
ture is a matter of relativity,  
and the owner or the prospec-  
tive owner of an amateur out-

fit need not hesitate in his use  
or purchase of the same be-  
cause of the lack of projection  
space in his home. The min-  
imum size picture may be en-  
joyed just as thoroughly as  
that of maximum size, once  
the family audience is accus-  
tomed to the difference.  
Thus, under ordinary condi-  
tions, where a throw of 40 feet  
is convenient, a clear picture,  
six by eight, is possible with  
a two-inch lens.

In conclusion, for those  
who are using the reversible  
type of film, it might be well  
to suggest that this film should  
be sent to the company labora-  
tories as soon as it has been  
exposed as lack of prompt-  
ness in this respect often en-  
genders excessive handling

before it is finally sent, with  
the result that unpleasant  
scratches may have been ac-  
cumulated, through no fault  
of the laboratory itself.

A. S. C. members are  
seldom available; but  
when they are, informa-  
tion concerning their  
cinematographic  
achievements may be ob-  
tained from the

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# PROJECTION

( Continued )

## Dialogue on Projection

(Continued from Page 6)

might even say that the future of projection depends largely upon developments in motion picture photography. The projector has been developed to a point approaching perfection. As a matter of fact, I cannot, at this moment think of anything that might be done additionally in the latter connection; except, perhaps, to induce the smaller theaters to install the style and quality of equipment in use in our finer theaters.

In conclusion, I might sum everything up by saying that the matter of good projection is one of the most important factors in the entire scheme of motion pictures. The producing company may spend thousands of dollars on a given production, the work of all concerned in the filming of the picture may approach a masterpiece, but if the projection fails, the picture itself can hardly help failing. After all, the projectionist with his projection equipment is largely the master of our photographic destinies.

## Do Motion Pictures Injure the Eyes?

(Continued on Page 7)

harm the eyes in any way. *I believe that if pictures bother the eyes, it's the eyes, not the pictures.* Those persons who sit very far down in front are apt to feel quite some eye-strain—due to the increased brilliancy of the screen at

this point, the undesirable angle at which the head must be held, and the close position itself. If movies do give you uncomfortable eye sensations, by no means sit closer than half-way down. It is better to wait for a good seat than to take a bad one. If you can't see clearly or comfortably three-fourths of the way back, it is quite likely that it is not the picture at all and your eyes should be examined.

### Where Fault Lies

Today the owners of picture theaters are doing a great deal to make the eyes of their audiences more comfortable. To begin with, better films are being made—better and more gentle lighting effects, less harsh contrasts, fewer glaring white surfaces. Then, theaters are not the terrible black holes they used to be. Faint house-lights are on continually—the theater is partly illuminated. There are special acts in various colors. We have “non-flickering” projection, and film without flaws and scratches. All these are factors that have led investigators to the same conclusion. And this is the conclusion—*if the movies hurt your eyes, nine chances out of ten, it's your eyes, not the movies.*

Those eyes which never have rest except when in sleep, are the eyes that suffer from any unusual work. Possibly a long day's drive, pos-

sibly even reading or other close application of the eyes, possibly the theater or a picture show bring discomfort or headaches—such eyes are doing more than their normal work. For them, unfortunately, the act of seeing distant objects is labor—a steady task—instead of relaxation, unless the owner of such eyes is wise enough to get optometric relief through glasses.

### Picture Not at Fault

We are glad to note that in accordance with our own views on the subject, such organizations as the Eyesight Council of America, the British Committee on Eyestrain in Cinemas, The New York City Department of Health, Optometrists and Ophthalmologists, illuminating engineers and optical scientists throughout the world are agreed that even though present-day picture theatres cause the eye to function under unusual conditions, such conditions are seldom at fault if the eyes cannot view a half-dozen reels of film without inconvenience or bad after effect.

The concentration necessary in the comparatively dim light is the underlying cause of discomfort in motion picture houses. But such concentration should not affect a normal pair of eyes to any considerable extent nor should it affect eyes that are functioning normally with the aid of glasses.



# Better Projection Pays

## International Projector Corporation

90 Gold Street, New York, N. Y.

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**SIMPLEX      -      POWER'S      -      ACME**  
**Motion Picture Projectors**

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Persons whose eyes suffer at the movies owe it to themselves to do everything possible to prevent such an undesirable aftermath to an evening's entertainment. Complete relief is nearly always within their reach with the proper optical help. We who meet the lens-wearing multitude rarely hear a complaint that motion pictures are bothersome.

It is certainly to be hoped

that the bettered conditions in our finer picture theatres will continue to improve, and that the smaller theatres and the small houses in country towns will not fail to take advantage of every improvement and innovation to make the evening's pleasure less strenuous on the public eye.

There are still millions of men and women who stay away and keep their children away from movie theaters. These people are either harboring old ideas about the

harmful effect of pictures or else they are suffering from unnecessary eyestrain without knowing it. It should not be a very difficult task to re-educate them upon the subject. By endeavoring to tell these men and women the truth about eyes and the movies and at the same time continuing the good work in improving visual conditions in the motion picture theatre is one of the best ways we can think of to insure bigger and happier audiences.

¶ Perfect projection should be practical projection—and vice versa. Read about practical projection and kindred subjects in the American Cinematographer.



## Facts on Eiffel Tower Film Incident Given by Hatrick

*Through the skill of an International Newsreel cinematographer, pictures were obtained in Paris of Leon Callot's ill-starred attempt to fly through the Eiffel Tower, the feat having resulted in the death of the intrepid aviator. The complications, which subsequently developed through the withholding of the negative, are clarified, insofar as the American company is concerned, by the statement issued by Edgar B. Hatrick, general manager of the International Newsreel Corporation. Hatrick's statement follows:*

"The motion pictures of Lieut. Callot's flight through the Eiffel Tower were shipped to us by our French agents via the purser of the S. S. La France. When the France was at sea the newspapers published reports that the film was to be seized by the Captain on orders of, presumably, the French Government.

"When the France docked the International Newsreel Corporation made formal demand for the film. This was met with a denial by French Line officials that the film was on board the ship. A representative of the International Newsreel, however, had already examined the ship's manifest and confirmed thereon the fact that the film was aboard the France.

"The writ of replevin resulted. The International Newsreel Corporation does not know that the French Government wishes to suppress the film for sentimental or any other reasons. The International Newsreel Corporation has received no request from the French Government to suppress the film. It only knows that the captain of a French steamship has seized motion picture film which is the property of the International Newsreel. It proposes to recover its property.

"If the film, on being recovered by the International, should prove to be objectionable, and therefore unfit to show to the American public, it will not be released. If the French Government wishes the film suppressed for sentimental reasons, the International Newsreel will give the utmost consideration to any such request, but up to the present time the International Newsreel has not heard from the French Government.

"The International Newsreel is in the position of objecting to the high-handed methods of the French steamship captain—the unwarranted seizure of private property. It has asked the United States Court for aid in the recovery of its own property."



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Fischbeck, Harry A.—with D. W. Griffith, Famous Players-Lasky, New York City.

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Gaudio, Gaetano—with Metro-Goldwyn-Mayer Studios.

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Glennon, Bert—with Famous Players-Lasky.

Good, Frank B.—

Gray, King D.—

Griffin, Walter L.—with David Hartford Productions.

Guissart, Rene—Paris, France.

Haller, Ernest—with Robert Kane Prods., New York City.

Helmerl, Alois G.—

Jackman, Floyd—Fred W. Jackman Prods.

Jackman, Fred W.—directing Fred W. Jackman Prods.

Jennings, J. D.—with Metropolitan Studios.

Koenekamp, Hans F.—with Larry Semon.

Kull, Edward—with Universal.

Kurrie, Robert—with Edwin Carewe, United Studios.

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Landers, Sam—

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Lundin, Walter—with Harold Lloyd Productions, Metropolitan Studios.

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McCord, T. D.—with First National, United Studios.

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Milner, Victor—with Famous Players-Lasky.

Morgan, Ira H.—with Marion Davies, Cosmopolitan, Metro-Goldwyn-Mayer Studios.

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Palmer, Ernest S.—with Fox Studio.

Perry, Harry—with Famous Players-Lasky.

Perry, Paul P.—with Universal.

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Seitz, John F.—with Rex Ingram, Europe.

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Short, Don—

Smith, Steve, Jr.—

Steene, E. Burton—

Stumar, Charles—with Universal.

Stumar, John—with Universal.

Tolhurst, Louis H.—"Secrets of Life," Microscopic Pictures, Principal Pictures Corporation.

Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.

Turner, J. Robert—with Fox Studios.

Van Buren, Ned—

Van Enger, Charles—with First National, New York City.

Van Trees, James C.—with Metropolitan Studios.

Warrenton, Gilbert—with Universal.

Wenstrom, Harold—with Corinne Griffith Productions.

Whitman, Philip H.—with Mack Sennett Studios, Scenario Dept.

Wilky, L. Guy—

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October 30, 1924

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"Tony" Gaudio and I are unanimous  
in our approval of the Mitchell Camera. It  
is the fastest thing on a tripod, and saves  
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I'm for the Mitchell.

Yours very truly,

*Frank Borzage*

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